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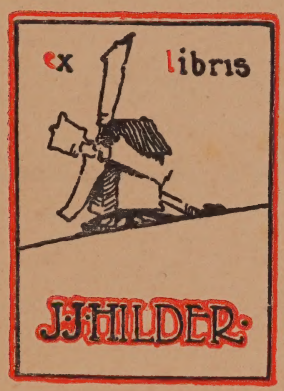
J. J. HILDER

WATER-COLOURIST



Bookplate. Designed by J. J. Hilder.

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Portrait
J. J. Hilder
by Harry Julius

J. J. HILDER

WATER-COLOURIST

TYRRELLS LTD.
SYDNEY
1916

The Plough
In the possession of
R. T. Hilder, Esq.

Morning at
Dora Creek
In the possession of
Dr. Sinclair Gillies

AN APPRECIATION
by JULIAN ASHTON

ON April 10, 1916, at Hornsby, there passed from this world of shadows into eternity a most vivid personality. After a gallant fight with consumption for ten years, a losing fight, borne with hope and cheerfulness, the end came, and J. J. Hilder, the most brilliant and romantic water colourist Australia has so far produced, joined the great majority at the early age of 34. Beyond a small circle of friends his work was but little known.

If it is true that imitation is the sincerest form of flattery, Hilder had a very appreciable effect upon many of the workers in water-colour. But, though it is not difficult to copy the breadth and simplicity of his style, his unerring sense of composition and his tender insight into Nature's mysteries were his and his alone.

In his earlier work he had a gem-like method of mosaic, which placed accurately drawn forms of brilliant colour in juxtaposition with an effect akin to jewellery. Later, he broadened and harmonised and simplified, until in the best examples of his work, Hilder, as a landscapist, is not only unsurpassed here, but I make bold to say would take the highest place in any collection of modern water-colours.

Simple, very direct, and sincere in his relations to life, there are many who mourn not only the gifted man, but the large hearted friend. His work, which was but a reflection of a beautiful mind, will always challenge and hold the attention of all who are attuned to beauty. And Time, when he has winnowed this clamorous heap on which we breathe, may well place a spray of laurel on the resting place of Jesse Jewhurst Hilder.

BIOGRAPHICAL SKETCH
by BERTRAM STEVENS

JESSE JEWHURST HILDER was born on the 3rd July, 1881, at Toowoomba, Queensland. His parents moved to Brisbane in 1890, and he was sent to the Bowen Hills Public School, where he won a scholarship entitling him to three years education at the Brisbane Grammar School. While there, he passed the Junior Public Examination held by the Sydney University, and left school in 1897 to enter the service of the Bank of New South Wales.

At this time Hilder was tall and robust looking, a very fair athlete and particularly fond of football, boating and walking. In childhood he showed considerable facility in drawing, and must have begun to dabble in water-colours when very young. At the age of fourteen his painting won high praise from the best artist then in Brisbane. Hilder's father and grandfather were engineers. No others of his family gave evidence of artistic faculty, though all were musical. Jesse never learned to read music well, but his accurate ear and retentive memory enabled him to play a good deal of classical music without the score.

After a few years in various Queensland branches of the Bank, Hilder was transferred to Goulburn, N.S.W., and then to Bega, where he discovered the first symptoms of tubercular trouble. In 1904, he went to Waverley, a suburb of Sydney, where he made the acquaintance of Fred Leist, to whom he showed some little water-colours he had painted. Leist advised him to take them to Julian Ashton. Up to this time Hilder had had no tuition, and did not attach much importance to paintings he had made from sheer delight in colour. Encouraged by Ashton's praise he joined his class, and sent in over twenty water-colours for the Society of Artists' Exhibition in 1907.

The Hilder panel at that Exhibition created a sensation amongst the artists and art-lovers of Sydney. They welcomed the new-comer with a chorus of praise—and bought all his

pictures. Arthur Streeton, who happened to be in Sydney, was taken by Lionel Lindsay to see "Ashton's latest discovery." Streeton looked at the pictures for some time in silence, and then exclaimed, "By God, Lindsay, this fellow's a genius!"

Earlier in that year, Hilder's illness became more pronounced, and he applied for a removal to the drier climate of the West. During the exhibition which established his reputation he was at Wyalong. The proceeds of his sales warranted him in obtaining six months' leave, which he spent in New England. In 1908 he was sent to Young, where he met and fell in love with Phyllis, the daughter of Mr. Clement Meadmore. As his pictures continued to sell well, he felt that he could depend upon his art for a living, so in that year he left the Bank and returned to Sydney. He was grateful to the Bank for their generous treatment during his illness and on leaving them. Hilder and Miss Meadmore were quietly married in 1909. With the exception of a month in Brisbane and a brief visit to Melbourne, he lived for the rest of his life near Hornsby.

The despondent and reckless moods which first followed the realisation that he was doomed, were cast off altogether after his marriage. Proud, shy, and sensitive, he found in his wife a sympathetic and understanding helpmeet, and his outlook on life was altered for the better. The appreciation of artists, and the appearance of a discriminating article on his work by D. H. Souter in *Art and Architecture* (1909), gave him great pleasure. He resolved to employ what time he had left in improving his technique, and painting better than ever.

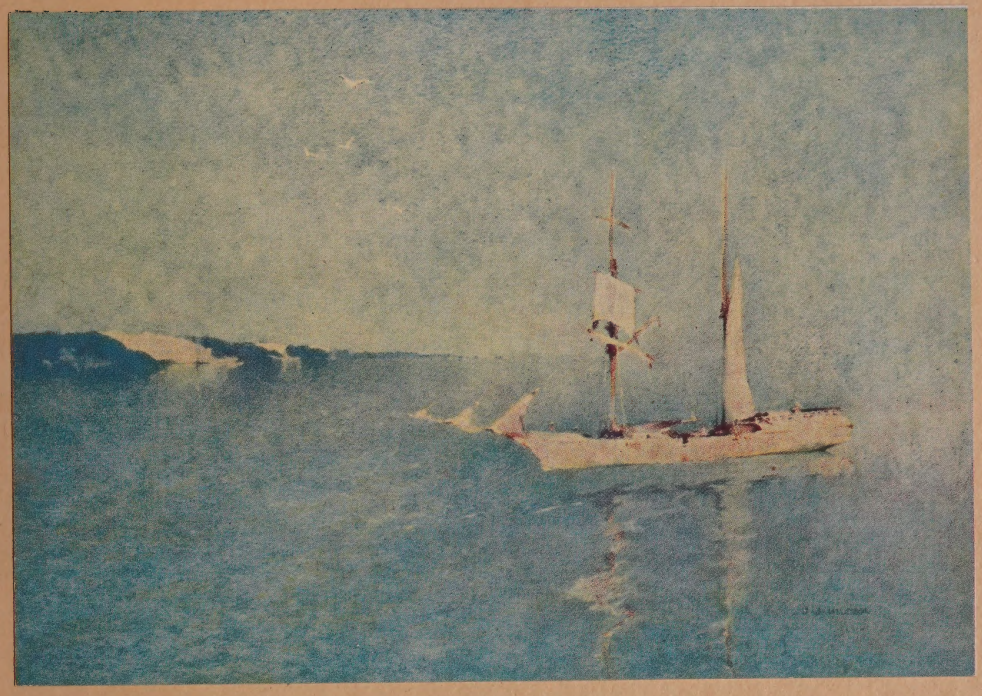
A passionate enthusiasm went into Hilder's art. When at work he became absorbed, and forgot all else. One day he propped up a just completed picture on the verandah, and, with head perched on one side, stood gazing at it critically for some minutes. Then he walked backwards to get a better view, and knocked over his easel; stepped further backwards and upset a little table covered with sketches, paints, etc.; oblivious still of everything but his vision of beauty, he trampled

over sketches and paints to get to his picture and give it the additional touch—"and how much it is"—which he saw it needed. He could hardly realize afterwards that he had caused the wreckage on the verandah.

Hilder hated any display of sentiment in words, but behind his reserved manner was an intensely romantic nature, which found an outlet only in his painting. A couple of years ago he had to undergo an operation, and for four weary months he was unable to paint. The deprivation affected him greatly. Towards the end of his convalescence he was counting the days impatiently until he could handle the brush again. Nothing could exceed his joy when he got to work once more, and found that his hand had not lost its cunning.

During that enforced idleness he read his favorite George Borrow over again. Then his wife gave him her copy of "Ivanhoe," which captured his fancy, and he read the rest of Scott's novels. Hilder was not widely read, but his taste was sound, and the books he liked became part of himself. He admired Joseph Conrad greatly, being drawn to him in the first instance on finding that his novels dealt with ships and the sea, which Hilder loved. Towards the end he enjoyed Gilbert Murray's translations of Euripides, and derived no little consolation from the "Enchiridion" of Epictetus.

One of the hardships of his long illness was that athletic sports, of which he was very fond, were denied him. He made no complaint against fate, but his independent spirit instinctively avoided the possibility of patronage or pity. As his illness progressed he shrank from company, and in the last year or two saw few people save his family and Mr. Hardy Wilson, a fellow artist whose criticism he valued. Knowing that his time was short, he grudged any expenditure upon himself, for he wanted to leave as much money as possible for his wife and two little sons. Few knew how bravely he had fought his long fight, when it suddenly ended on the 10th April, 1916. His body was buried at Rookwood; his spirit will remain among mortals so long as his exquisite water-colours endure.



Moreton Bay
Island
In the possession of
Dr. S. A. Smith

A Pastoral
In the possession of
H. Hinton, Esq.

HILDER'S TECHNIQUE
by LIONEL LINDSAY

THE gift of color is rare among painters. It is Hilder's particular charm. A slight draughtsman—for nature rarely bestows the sense of form with that of colour—he never exceeded his limitations, and within the boundaries of a few square inches of paper he became a little master.

The great personalities of Art as distinguished so brilliantly by Flaubert, are "great in despite of all faults, and because of them." The smaller men are valuable only on account of their "execution *achevée*." That "finished execution" was, for Hilder, his beautiful use of colour, for æsthetically he belongs to the family of Diaz and Monticelli.

Of landscape characterisation such as is native to Streeton and Heysen, he had almost as little use as for that spectroscopic analysis of nature which turned so many artists of the last half century into pseudo-scientists. Hilder's is the romance of colour, and for him the eye is sole and final arbiter.

His method was one of elimination. Like Cotman, he added nothing to nature, but he subtracted much. He used, as it were, but a pocket dictionary of nature, and a discriminating taste protected him from seeing more than he could effectively handle. Like most of the little masters from Whistler downwards, he eliminated all but the quintessential, leaving unelaborated spaces in his works as much for the imagination to complete as for the preservation of unity and repose.

His command of blue, the most difficult of all colours on the palette to manage, was astonishingly sure, and in the smaller pictures I can remember none in which that treacherous colour betrayed him.

Hilder's technique is intimately associated with the paper he used, which was always of the roughest texture. In the grain of such paper colour collects, and its reticulated surface, casting

little shadows, lends to any work done on it an atmospheric effect, which Hilder amplified by judicious scraping. As I never had the pleasure of seeing him at work, the following extract from a letter written to me by Julian Ashton, who was the first to discern in Hilder the promise of a remarkable painter, comes most happily to the elucidation of his remarkable technique :—

"His early work was the most original work in water-colour that I remember to have seen. While he probably recognised that the handling of edges is one of the most difficult problems the artist has to tackle, his unerring sense of colour held him in so powerful a grip that he would actually leave a tiny line of white paper around each touch so as to keep it pure and intact.

"In his first examples he was most jealous of the purity of colour of the paper on which he worked. I have seen him reject a piece of mounted water-colour board on account of some slight discolouration of the surface.

"The more he advanced, the more he felt that harmony of tone was more important than purity of colour, and his later work shows that the amazing solidity of his technique was frequently gained by the skilful washing of several light colours over the paper before he laid the last magical tone which drew the whole picture into harmony.

"His skill in laying on these washes of colour was amazing. In some of those calm blue seas he would, after putting in a preliminary delicate wash or two, sweep a rich pure blue right over the paper, leaving the sea-birds, the masts and rigging of the ship, the sails and the hull sharply outlined in the underlying wash. Of course the whole of this had to be done while the surface of the paper was thoroughly wet. It carried with it the achievement of a master in the handling of that most difficult medium—water-colour."

There is about Hilder's very early works a certain hardness, and the opposition of colour is sometimes so emphatic as to give them the air of little posters, but he soon lost this characteristic, and his middle period, about 1907, represents, I think, his period of greatest originality. Rich in colour contrasts,

skilfully harmonised, we have here the unmistakable Hilder, discoverer of a new Hesperides, whose work resembles no predecessor's, and whose undoubted originality is a distinct contribution to the art of his time.

Later, his manner broadened; his touch became more facile and less precious. He worked no longer by a Venetian sense of opposition, but in warm harmonies of colour, not so pure and gem-like as in his earlier work, but more suggestive, and, in some of the larger works, with a distinct increase of power.

In the large water-colours the handling of the colour spaces is not so felicitous as in the small and medium sized works. Though he gathered strength in the end to handle a larger surface, his earliest essays in that direction were but dilutions of more concentrated things. The slightness of drawing almost necessary for any preservation of breadth in the little water-colours is here more apparent, and although the treatment is always broad, and in many cases, adequate to the space entailed, there is generally wanting that mysterious and tender treatment of some point of central interest upon which the eye dwells with an ever increasing satisfaction and delight.

Hilder is our first romantic painter. Like Keats, he lay all his life under the spell of beauty. Place nor time affected him. The blue of the sea, the gold sunlight, the bronzen flush of westering suns on copse and hill, the tranquil silhouette of trees, the cloudless sky and windless weather, he paid them tribute with a grateful brush.

Serenity, the quiet sea, the unbroken sky, and his passionate pursuit of sunlight and beauty—do they not denote the chosen of the gods, upon whom so early lay the inexorable shadow of night.

His fame is already assured. Had he not so constantly sought after beauty, his success might easily have trapped him into prettiness and pleasing fatuity. But his vision and his integrity of character saved him that common fate of the successful. Within the limits of a few square inches of paper he is a master, commanding his vision with ease and delicacy, and, with a rare and individual mind, stating that vision in terms of originality and beauty.

The Old Footbridge
In the possession of
Dr. G. H. Abbott

"Patsey"
In the possession of
Dr. T. P. Dunhill

Pencil Study

RECOLLECTIONS OF HILDER
by SYDNEY URE SMITH

THE students at Ashton's classes were a-flutter with excitement. A new genius had been discovered. Julian Ashton had shown them a wonderful little water-colour by J. J. Hilder, and was full of enthusiasm for the artist's unique handling of a treacherous medium.

Later on, Hilder joined the classes, attending for an hour every day, and I remember him at that time as a tall, dark, young man, who stooped slightly, and who made studies from the antique in charcoal. His aloof manner, which was really shyness, rather frightened the students and it was some time before we became friendly.

Hilder used to go out painting with Ashton, mostly on the Bondi sand hills and Bellevue Hill. He became a frequent visitor at Ashton's house, "The Glen," Bondi, and a great intimacy grew up between them.

At that time, Hilder lived in a boarding house at Bellevue Hill. Harry Julius and I spent many interesting evenings with him there. Hilder had bundles of water-colours which he unwrapped and showed us. I will never forget the feeling of wonderment we had and the loud exclamations we uttered as each was shown, and revealed the fresh outlook, the distinctive compositions, the glorious colour-schemes, the charming glimpses, which nobody but Hilder had been able to see. Nearly all possessed the jewel-like quality that marked his early work. Still, even then there were hints of later phases in his work. Some were delicate little sea pieces, one or two were grey nocturnes, where suggestive rather than actual colour was used.

There are people who still think the early Hilder's are the best things he did. In my opinion, he progressed steadily. The very fact that his work changed so much shows progress. At first he gave us brilliant colour and charming decorative arrangement. Later, grey schemes became more noticeable,

and with them, a close and more subtle observation of the forms of nature. Some of the later ones are almost monotones —reached by a gradual process of refining his colour.

Just as he was able to express himself individually as a water-colourist, so was Hilder able to do so with the pen. Some quite remarkable drawings exist which were drawn years ago. They were translations of Academy pictures from half-tone into line. The exquisite beauty of the work, the interesting patterns of line and the sure draughtmanship, are astonishing.

Hilder never felt quite happy with charcoal. He said he couldn't see how edges which were "soft" could be represented by outlines. He saw one mass of tone against another, and in his pencil drawings one can see exactly how he followed out his own peculiar method. The two reproduced in this book are typical. He drew by tones, but always observing the edges very carefully. A workman, examining one of his clay-pit studies, once said: "You look at it, an' it's nothin', an' then you look agen, an' it's a barrer!" An expressive remark which aptly describes his suggestive method. Most of his clay-pit water-colours were painted from the pencil studies at home on his verandah, as the hot sun made it impossible to paint on the spot. The "clay-pit" at Hornsby fascinated Hilder, and he made many studies there.

One hot morning he was busy sketching when a workman suddenly appeared from below. "Seen me coat anywhere?" he asked. Hilder finished lighting his pipe. "I believe I'm sitting on it," he said, absent-mindedly. "Well," said the workman, smiling, "you're sittin' on me dynamite, too!"

There was a little story which I fancy was rather a favourite one of his. He had been sketching for some time, and while he had worked, his pony, unharnessed, had been allowed his freedom in a vast paddock. When Hilder's sketch was complete, he called the pony to come and be harnessed for the homeward journey. The pony stopped munching the grass, gazed at Hilder, and went on eating. Hilder started patiently across the paddock with the halter, and the pony waited. When he reached it and was preparing to slip the halter on, the animal ducked his head and gleefully bolted for the other end. Hilder,

enraged, stood looking at its receding heels. The pony, having reached the fence at the other end, looked up almost playfully. Slowly and deliberately Hilder started after it again. He tried some more coaxing words and the perverse creature came towards him; but again at the critical moment dodged and bolted, thoroughly enjoying the little game. And so it went on, Hilder tramping all over the paddock, vainly trying to capture the steed, until hot, tired and exasperated, he gave it up and sat down in the shade of a cottage fence to rest.

Suddenly he was aware of a sympathetic voice saying, "I've been watching you trying to catch your horse, young man. I'm sorry you've been unsuccessful, but I admire your patience." He looked up and saw an old lady, who handed him a cup of tea.

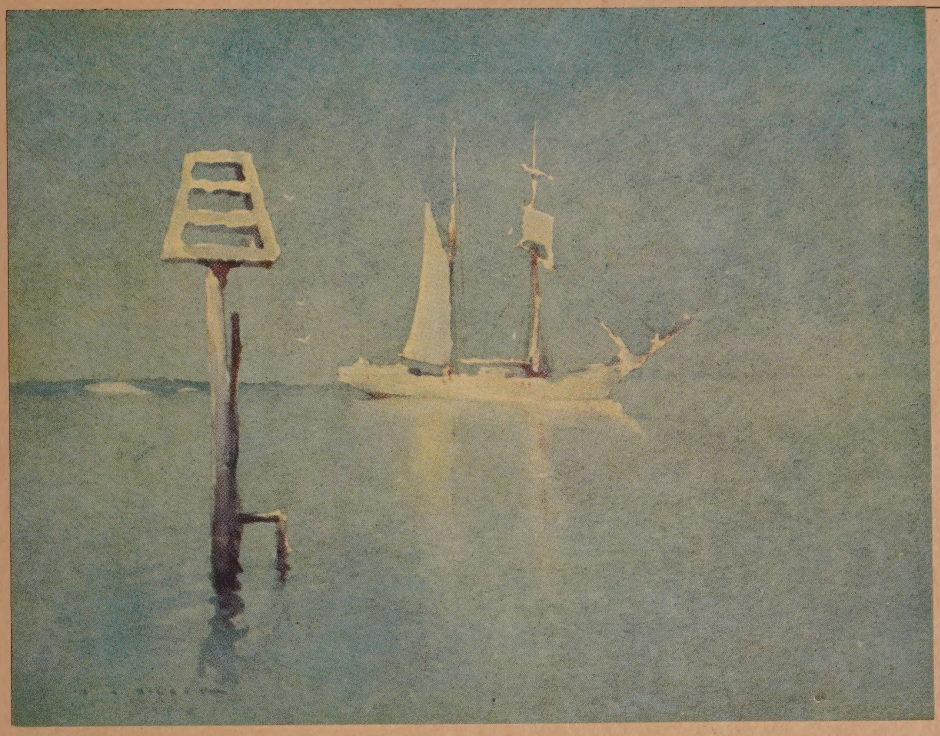
"Tell me," she said, earnestly, "have you asked God to help you?"

"Well," said Hilder, despondently, "I did not think of asking Him, I should think God had far too much to do to help me catch my pony."

"He's not too busy for anything," said the old lady. "If I drop a pin, I always ask God to help me find it, and I always do find it afterwards. "Ask Him," she said, taking the empty cup from him. "Read this little text and you will find that it will help you."

Hilder thanked her for her kindness, and sat down before beginning more peregrinations after the pony. He examined the close print of the little text, and read it. "Would you believe it," said Hilder, "after I finished reading it, I looked up and there was the pony standing beside me; I slipped the halter on and harnessed him to the trap. I think, after that," said Hilder, naively, "there is something to be said for the efficacy of prayer."

Grey-Gold,
Dora Creek
In the possession of
Sir Baldwin Spencer



The Beacon
In the possession of
Miss Frank Payne

Pencil Study

First pen drawing made by J. J. Hilder.

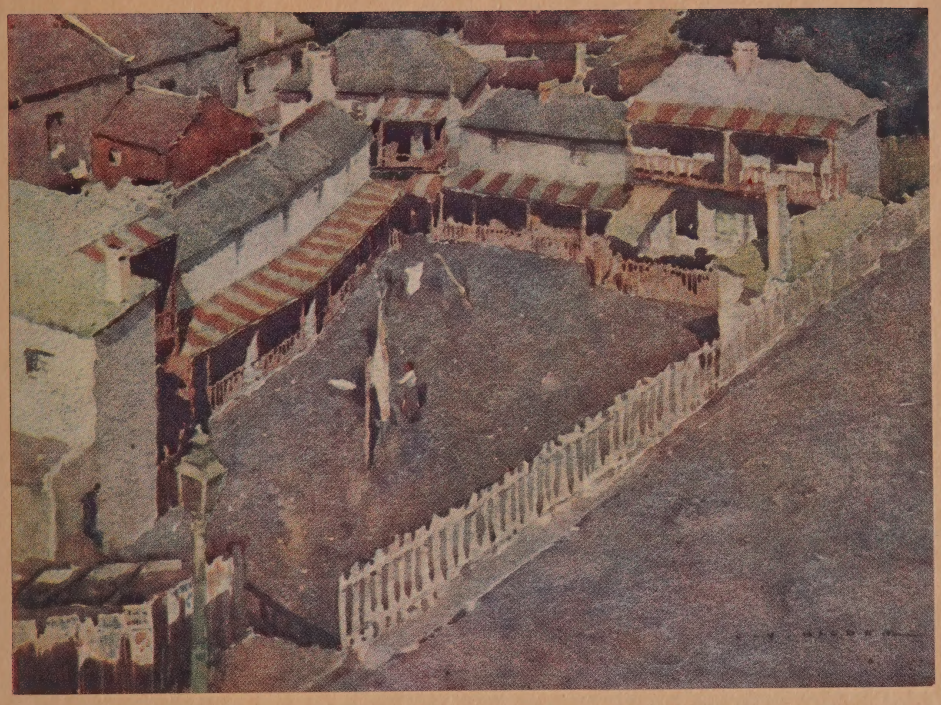
CATALOGUE OF THE LOAN EXHIBITION OF THE WORK OF J. J. HILDER

Held at the Society of Artists' Rooms, Sydney, July 14th, 1916

	Title of Picture.	In the possession of
1.	Mike	Colin Davidson, Esq., Sydney
2.	A Bush Road, Hornsby (1912)	... Dr. G. H. Abbott, Sydney
3.	A Bush Track	Mrs. A. Goninan, Newcastle
4.	One-Horse Power	F. L. Tregear, Esq., Sydney
5.	The Old Footbridge, Galston	... Dr. G. H. Abbott, Sydney
6.	The Bridge	Dr. S. A. Ewing, Melbourne
7.	Frog's Hollow	... C. D. Murray, Esq., Sydney
8.	Mid-day	... D. Wilson, Esq., Sydney
9.	From the Heights	Dr. Sinclair Gillies, Sydney
10.	Pumping Water (1914) ...	H. E. Starke, Esq., Melbourne
11.	The Bridge: Golden Glow (1912)	Sir Baldwin Spencer, Melbourne
12.	The Clay Pit	... Dr. G. H. Abbott, Sydney
13.	Old Stable, Ryde (1910) ...	... Leslie Board, Esq., Sydney
14.	The Approach of Evening (1912)	... Madame Melba, Melbourne
15.	The Billy Boils	Sir Baldwin Spencer, Melbourne
16.	The Rider	W. M. Whitney, Esq., Sydney
17.	Brickmakers	J. W. Hamilton Lake, Esq., Sydney
18.	Children Paddling	Sir Baldwin Spencer, Melbourne
19.	Becalmed (1915)	The National Gallery of N.S.W.
20.	Still Waters (1913)	Mrs. Arthur Bailleu, Melbourne
21.	Dora Creek (1915)	... Leslie Board, Esq., Sydney

	Title of Picture.	In the possession of
22.	The Plough	Sir Baldwin Spencer, Melbourne
23.	The White Bridge, Dora Creek (1915)	E. Grüner, Esq., Sydney
24.	Morning Mists	John H. Connell, Esq., Melbonrne
25.	A Suburban Landscape (1915)	... W. W. Davis, Esq., Sydney
26.	The Hillside	... Miss Michaelis, Melbourne
27.	Winter Morning: Ploughing	... E. Grüner, Esq., Sydney
28.	Mangroves (1910)	S. A. Thompson, Esq., Sydney
29.	Stoakes Bridge	S. A. Thompson, Esq., Sydney
30.	A Bush Home	... W. A. Little, Esq., Sydney
31.	Eventide (1913)	Ernest Blackwell, Esq., Sydney
32.	The Stone Bridge	John D. Banks, Esq., Sydney
33.	The Plough (1909)	... R. T. Hilder, Esq., Sydney
34.	A Bush Road (1914) ...	A. J. R. Yabsley, Esq., Sydney
35.	At Close of Day (1914) ...	The National Gallery of N.S.W.
36.	A Sunny Day	... W. E. Frazer, Esq., Sydney
37.	Oil Sketch	Ernest Blackwell, Esq., Sydney
38.	The Bay	J. W. Hamilton Lake, Esq., Sydney
39.	Evening Glow (1913) ...	J. W. Hamilton Lake, Esq., Sydney
40.	Railway Cutting	... D. Edwards, Esq., Sydney
41.	The Dry Lagoon (1911) ...	The National Gallery of N.S.W.
42.	Galston Road	... Dr. G. H. Abbott, Sydney
43.	Golden Light	Sir Baldwin Spencer, Melbourne
44.	The Hillside	... John H. Connell, Melbourne
45.	Children Playing	... Dr. S. A. Ewing, Melbourne
46.	Twilight ...	Art Committee of the Teachers' College, Sydney
47.	A Brown Harmony, Dora Creek (1915)	W. H. Gill, Esq., Melbourne
48.	Brick Kiln	... E. C. Traill, Esq., Melbourne
49.	A Little Bridge (1914) ...	A. G. Outhwaite, Esq., Melbourne
50.	Patsey	...Dr. T. P. Dunhill, Melbourne
51.	Fast Falls the Eventide (1914)	The National Gallery of N.S.W.
52.	The Crest of the Hill (1915) ...	Sir Baldwin Spencer, Melbourne
53.	The Lagoon	E. G. Waterhouse, Esq., Sydney
54.	Gray Gold, Dora Creek (1915)	Sir Baldwin Spencer, Melbourne
55.	Dora Creek (1916—the last drawing made by the artist)	... Mrs. J. J. Hilder, Sydney
56.	Noon: The White Horse (1914)	E. G. Waterhouse, Esq., Sydney
57.	Shallow Waters (1915) ...	E. G. Waterhouse, Esq., Sydney
58.	The Tunnel	... Madame Melba, Melbourne

	Title of Picture.	In the possession of
59.	Sailing	Sydney Ure Smith, Esq., Sydney
60.	A Bush Track	...Mrs. W. S. Perdriau, Sydney
61.	Golden Glow (1914) ...	... E. Grüner, Esq., Sydney
62.	Cloud and Sea (1914) ...	H. E. Starke, Esq., Melbourne
63.	Early Morning	... E. C. Traill, Esq., Melbourne
64.	The Distant Town	H. E. Starke, Esq., Melbourne
65.	The Timber Getters (1912) ...	... C. D. Murray, Esq., Sydney
66.	The Old White Horse (1910)	... C. D. Murray, Esq., Sydney
67.	A Frosty Morning, Homebush (1911)	S. H. Ervin, Esq., Sydney
68.	The Ferryman, Dora Creek (1915)	... Dr. G. H. Abbott, Sydney
69.	Ploughing: Evening ...	... T. R. Bavin, Esq., Sydney
70.	Harbour Sketch	... S. H. Ervin, Esq., Sydney
71.	Spring Ploughing	... Dr. Walton Smith, Sydney
72.	The Hawkesbury Boat (1915)	... Mrs. Macintosh, Goulburn
73.	Cloud Shadows (1915) ...	... Dr. G. H. Abbott, Sydney
74.	Country Road, Epping ...	... Dr. G. H. Abbott, Sydney
75.	Nocturne	... S. H. Ervin, Esq., Sydney
76.	The Park Gates, Parramatta	... Miss Frank Payne, Brisbane
77.	Carting Sand	... Dr. Sinclair Gillies, Sydney
78.	When the Day Dies ...	... Professor Mackie, Sydney
79.	Droving (1912)	J. R. McGregor, Esq., Sydney
80.	The Deviation (1913) ...	... W. E. Frazer, Esq., Sydney
81.	The River (1915)	J. W. Hamilton Lake, Esq., Sydney
82.	The Pool	Ernest Blackwell, Esq., Sydney
83.	Wiseman's Ferry	... S. H. Ervin, Esq., Sydney
84.	Bridge, Dora Creek (1915) ...	... Miss E. J. Read, Sydney
85.	Hornsby Valley: Afternoon (1915)	... Dr. G. H. Abbott, Sydney
86.	The Launch, Dora Creek (1916)	... Mrs. W. S. Perdriau, Sydney
87.	The Shelter Shed (1912) ...	... S. H. Ervin, Esq., Sydney
88.	The Brick Kiln	... Mrs. Coleman, Sydney
89.	Evening (1913)	... Miss F. H. Wark, Sydney
90.	A Country Road (1912) ...	... C. D. Murray, Esq., Sydney
91.	The Boat Shed	... S. H. Ervin, Esq., Sydney
92.	Morning at Dora Creek (1915)	... Dr. Sinclair Gillies, Sydney
93.	Morning at Kuring-gai Chase (1912)	Mrs. W. S. Perdriau, Sydney
94.	Ti-trees, Dora Creek ...	Sir Baldwin Spencer, Melbourne
95.	Medical Superintendent's House, Callan Park —East Side (pen drawing)	Miss Cronin, Goulburn



Frog's Hollow
In the possession of
C. D. Murray, Esq.

At Close of Day
In the possession of
The National Art Gallery
of N.S.W.

	Title of Picture.	In the possession of
96.	Corner of Convalescent Ward, Callan Park (pen drawing, 1905)	Dr. C. G. Moffitt, Goulburn
97.	Chinese Gardens, Woollahra (pen drawing, 1905)	Sydney Ure Smith, Esq., Sydney
98.	Bellevue Hill (1906)	W. Macleod, Esq., Sydney
99.	Botany (1906)	Sydney Ure Smith, Esq., Sydney
100.	On the Creek (1906)	J. A. Bryant, Esq., Sydney
101.	The Willows (1908)	R. T. Hilder, Esq., Sydney
102.	View near Mundah, Qld. (1909)	...Mrs. D. J. Brownhill, Sydney
103.	The Plain	Dr. C. G. Moffitt, Goulburn
104.	The Old Bridge, Parramatta (1907)	... W. Macleod, Esq., Sydney
105.	Lawson (1909)	Dr. Sinclair Gillies, Sydney
106.	Ten Minutes Sketch	C. Meadmore, Esq., Sydney
107.	Sydney Harbour	E. A. Taylor, Esq., Sydney
108.	Winter Morning (1909)	W. MacLeod, Esq., Sydney
109.	The Curve on the Track, Lawson	... E. A. Taylor, Esq., Sydney
110.	Blue and Green (1909)	J. T. Grose, Esq., Sydney
111.	Nocturne (1910)	Dr. Gordon Craig, Sydney
112.	Paddlers, Rose Bay	Dr. A. J. Turner, Brisbane
113.	Moreton Bay	Sydney Ure Smith, Esq., Sydney
114.	Outdoor Sketch	R. T. Hilder, Esq., Sydney
115.	The Pool (1909)	C. Meadmore, Esq., Sydney
116.	The Beacon (1915)... ...	... Miss Frank Payne, Brisbane
117.	Ryde Bridge, Morning (1912)	... Dr. Brookes, Sydney
118.	Botany Bay	R. T. Hilder, Esq., Sydney
119.	Ryde	Mrs. Quaife, Sydney
120.	The She-Oak	W. H. Ifould. Esq., Sydney
121.	Lilac and Ivory, Ryde ...	... Miss Gladys Owen, Sydney
122.	Harbour Sketch (1905) ...	Sydney Ure Smith, Esq., Sydney
123.	H. M. S. " Powerful" ...	... Dr. Brookes, Sydney
124.	Ti-Trees	... Dr. A. J. Brady, Sydney
125.	Kedrow	Sir Baldwin Spencer, Melbourne
126.	Callan Park	... Dr. C. G. Moffitt, Goulburn
127.	The Little Beacon (1908) ...	Sydney Ure Smith, Esq., Sydney
128.	Bathers, Coogee (1907) ...	Arthur H. Adams, Esq., Sydney
129.	View, Bellevue Hill (1906) ...	... Dr. C. G. Moffitt, Goulburn
130.	Silver Gray (1911)... ..	... Dr. E. Bourne, Brisbane
131.	Moon in the Swamp (1909) ...	... Harry Julius, Esq., Sydney

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134.	Ploughing (1910)	... Dr. Sinclair Gillies, Sydney
135.	Lennox Bridge, Parramatta (1914)	Howard Hinton Esq., Sydney
136.	Boat Shed, Moonlight (1914)	Howard Hinton, Esq., Sydney
137.	Moreton Bay (1908) ...	Howard Hinton, Esq., Sydney
138.	Brisbane River (1908) ...	Howard Hinton, Esq., Sydney
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141.	The Old Steps, Manly (1912)	Howard Hinton, Esq., Sydney
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150.	The Timber Camp (1914) ...	Howard Hinton, Esq., Sydney
151.	Foley's Bay Boat Shed (1912)	Howard Hinton, Esq., Sydney
152.	Cloud	... Mrs. Fred Allen, Sydney
153.	Kincumber	Montague Grover Esq., Sydney
154.	The Three Barrows: Clay-pit	... James Vicars, Esq., Sydney
155.	Frog's Hollow, The Rocks, Old Sydney	Leslie Board, Esq., Sydney
156.	Argyle Cut (Monotype) ...	... Dr. Gordon Craig, Sydney
157.	The Golden Bridge (1907) ...	H. E. Starke, Esq., Melbourne
158.	The Brick-works	... Miss Dalrymple, Sydney
159.	Berowra	... Dr. Brookes, Sydney
160.	The General Post Office, Sydney	A. J. R. Yabsley, Esq., Sydney
161.	A Country Road (1912) ...	... Dr. Sinclair Gillies, Sydney
162.	Circular Quay	... Dr. G. H. Abbott, Sydney
163.	Sketch	... E. H. Taylor Esq., Sydney
164.	New England (1908) ...	B. J. Waterhouse, Esq., Sydney
165.	Shepherd's Bush	B. J. Waterhouse, Esq., Sydney
166.	The Clay Pit	S. A. Thompson, Esq., Sydney
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168.	Driving Cows (1911) ...	Francis R. Hall, Esq., Sydney

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174.	Scene at Bondi (1904) ...	... Dr. C. G. Moffitt, Goulburn
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176.	Brisbane River	Sir Baldwin Spencer, Melbourne
177.	Landscape (1912)	... Harry Julius, Esq., Sydney
178.	The Fisherman's House ...	Sir Baldwin Spencer, Melbourne
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180.	Old Cottage, Ryde (1909) ...	... Mrs. A. Goninan, Newcastle
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182.	Cloud Shadows (1906) ...	Julian R. Ashton, Esq., Sydney
183.	The Country Post Office ...	H. W. Allen, Esq., Melbourne
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191.	Reflections	... Dr. H. C. Moxham, Sydney
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198.	Moreton Island	... Dr. S. A. Smith, Sydney
199.	The Bridge	... Dr. S. A. Smith, Sydney
200.	Ryde Cottage	... Dr. S. A. Smith, Sydney
201.	Sandhills, Bondi	... Dr. S. A. Smith, Sydney
202.	Dora Creek	... Dr. S. A. Smith, Sydney
203.	The Complete Anglers ...	The Trustees of J. J. Hilder's Estate
204.	The White Sail	... W. A. Little, Esq., Sydney
205.	"The Lotus Flower"—Poem by Roderic Quinn. Text penned by J. J. Hilder and illustrated by him with twelve water-colour drawings of Sydney Harbour ...	John Lane Mullins, Esq., Sydney

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B.S.
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